

ESSAY
ON
FLOWER PAINTING

65 710



Young Artists' Studio

Classroom, 100 East 10th St. New York City

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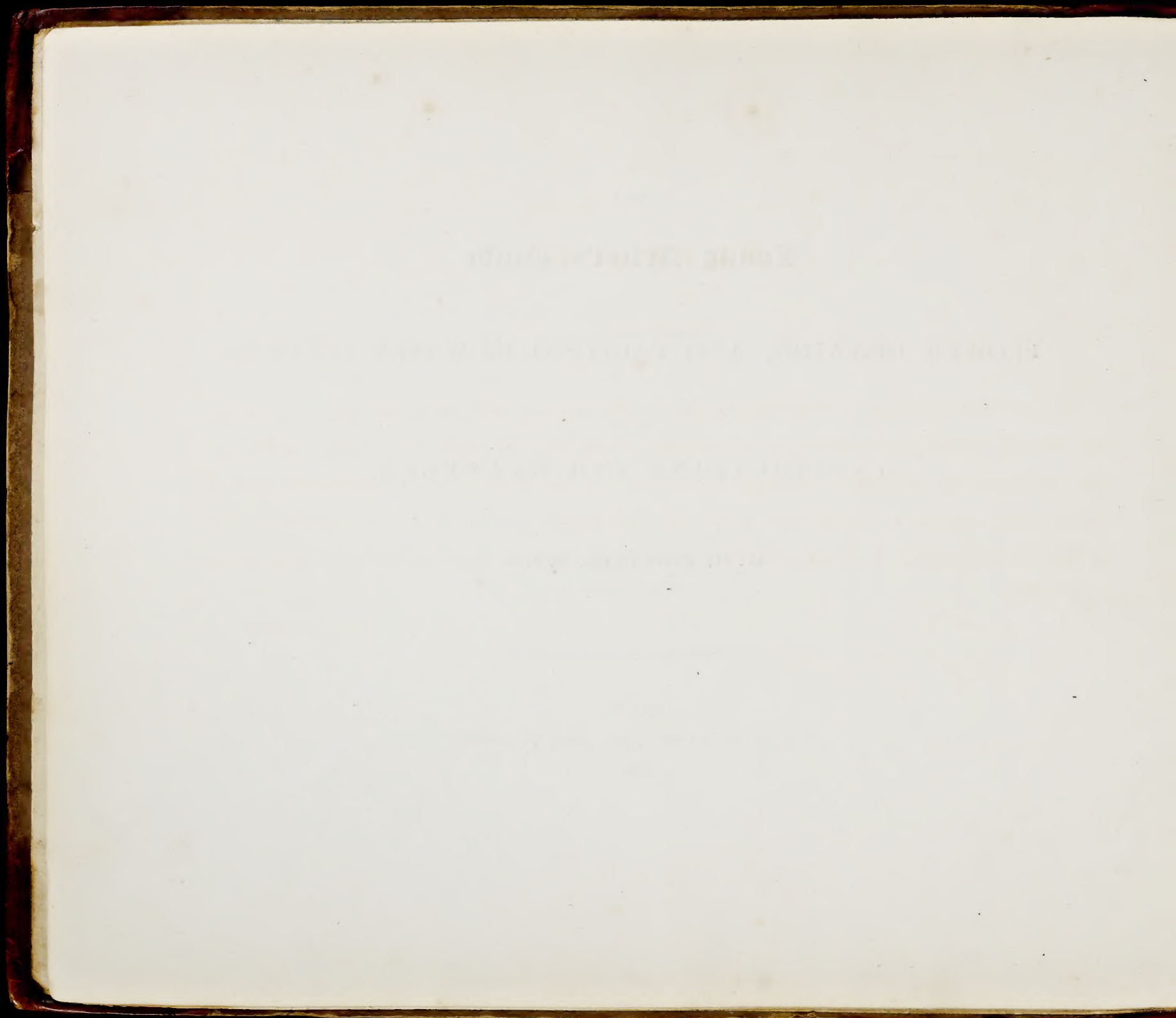
write to the

Manager, Young Artists' Studio

*Miss. M. C. Cord
Temple Grove*

THE
Young Artist's Guide
TO
FLOWER DRAWING, AND PAINTING IN WATER COLOURS.
WITH
INSTRUCTIONS AND EXAMPLES,
BY
W. H. EDWARDS, F. S. A.
Flower Painter.

LONDON:
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1820.



P R E F A C E.

THE publication of the present Work being intended to assist the young Artist, whose taste inclines to the elegant and interesting pursuit of Flower Painting, I have designed, and endeavoured to compress, in as small a compass as possible, a select collection of Examples, which long practical experience has proved to have been particularly useful to numerous Pupils who have been placed under my care; and feeling gratified, by the very flattering approbation, which has been expressed, both by the Parents and Friends of my Pupils I take this public opportunity of expressing my grateful thanks.

THE AUTHOR.



DIRECTIONS

FOR

PRACTISING THE FOLLOWING EXAMPLES.

PLATE I.

As it is particularly requisite the outline of the Flowers should be drawn with ease, I recommend, for the Pupil's advantage, to practise with much attention the plane curve lines from this Plate, and to draw an outline from each several times, until the hand is enabled to form them with correctness and ease at a single stroke; which will be very easily accomplished by attending to the following Instructions.

1st. Rule several given lines in the same angle, as Examples 1 to 8; then mark points upon the line, to determine the length of the curve line: when the points are determined, place your hand at a convenient distance, upon the right side, and

commence drawing the curve line, from the upper to the lower points, carefully preserving the correct distance between the given and curve line; after which examine the line you have drawn, endeavour to discover the faults, and correct them in each succeeding line, until you are enabled to form the several lines with ease, both upon the right and left of the given lines.

PLATE II.

DRAW and divide given lines as directed in the first Example; then carefully trace out the line, upon the left or right of the centre, or vein of the leaf; examine the distance, and let the lines curve easily in all parts.—For the side veins of leaves, No. 11 and 12, mark off the several distances upon the centre vein, then observe the angle the line bears from the centre point towards the edge.—Draw several of each.

PLATE III.

PURSUÉ the same method as directed in Plate II.

PLATE IV.

DRAW a given line, as a guide to form the stalk; then mark off upon the stalk the distance the leaves are to branch.

from each other ; observe the angle and distance, the centre vein bears from the stalk to the points of the leaves ; mark the point, and draw the centre line, and examine it carefully before you draw the lines to form the edge : pursue the same method for No. 2, and when the leaves are formed with a very light, plain line, proceed to draw the indented edge, keeping all within the bounds of the plain line ; after which the veins, as directed for Examples 11 and 12.

PLATE V.

THE Pupil should now endeavour to sketch off the outline without any given line, by observing the angle the stalk bears. To form the sprig of oak, first draw the line for the stalk, then mark off the distances from which the several parts are to branch off : observe well the different bearings of the leaves to each other, and accurately examine the parts as you proceed in forming the outline. Pursue the same directions for the sprig of holly, and let each outline be finished with a good lead pencil, and with free, firm, clear lines. After which, the Pupil should practise forming clear lines with the hair pencil, and Indian ink ; to accomplish which, sketch off lightly some outlines of leaves—then select a thin small-sized hair pencil with a good point, with which use strong Indian ink, and pencil over the lead lines with a free, firm stroke, until you can use the hair pencil with equal facility as the lead.

The Pupil should now be sufficiently advanced to sketch off some sprigs of flowers, for shading with Indian ink, as Plates VI. and VII. In doing this, draw the outline as directed for Plate V. ; then reduce some Indian ink to the lightest tint, with which colour in the first shades with a suitable-sized hair pencil ; when dry, prepare colours for the second shade, which is the next highest tint, and proceed to form the several breadths of the shade, by quick and decided touches upon the first colour, keeping the edges soft next to the light.

Pursue the same method for sprigs upon Plate VIII. and IX. ; after which give additional strength of colour, by re-touching the shades with deeper tints. The Pupil should practise the shading with Indian ink, until it become quite easy to colour in the shades very clear ; by which means, the compound tints in colouring will be managed with more facility.

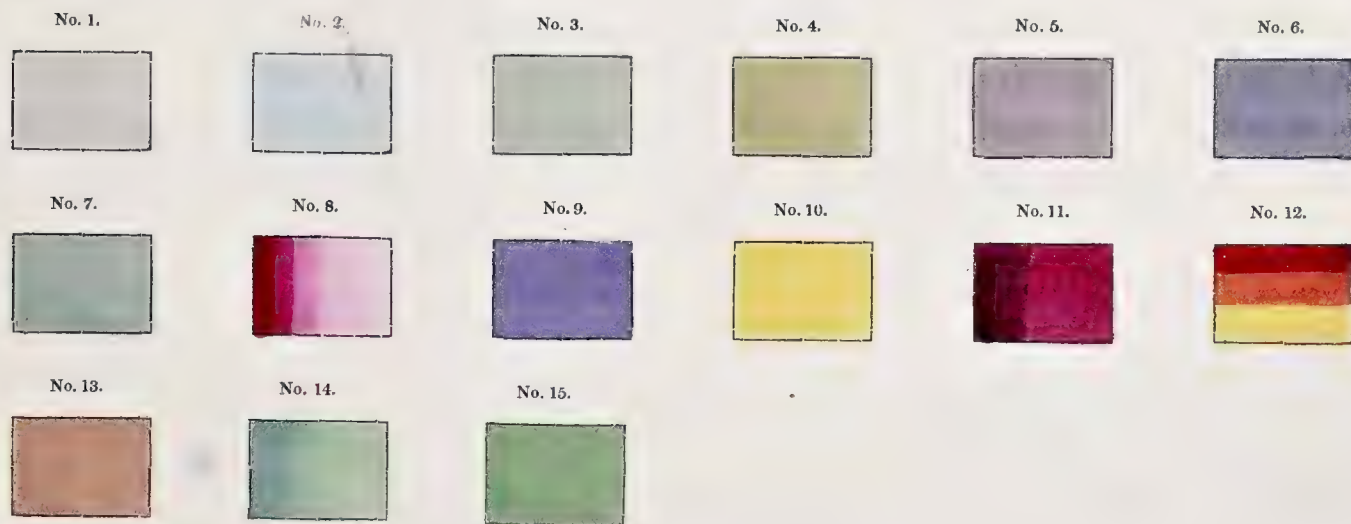
THE examples in the coloured shades will next require to be attended to. Prepare the palest tint of colour requisite for the first shade (refer to the directions for compounding various colours, to produce the different tints which are to be used for shading and colouring the flowers); when the tint of colour is ready, whether of the grey, green, or any of the neutral tints, proceed to use it in the same manner as shading with Indian ink.

In order to render as intelligible as possible, and to give the Pupil an opportunity of seeing the first tints and various shades, which I generally use under some colours, I have introduced a subject of each, with the coloured shades only ; as

Plates X. XI. XII. XIII. XVIII. XIX. XX. by which means, the Pupil will perceive at once the several tints of colours, which are requisite to be worked, preparatory to the finishing of each subject in the natural colour.

When the drawing is shaded to the strength required, you will then proceed to finish with the proper colours, as Plates XIV. XV. XVI. XVII. XXI. XXII. XXIII. by slightly passing it over any parts of the flower or leaves which require colouring; retouching and shading with deeper tint of the same colour, until the drawing be completed to the proper strength.

The following are the colours that are to be used for drawings, copied from the flowers in this Work.



Clear soft water should be used with all the colours.

No. 1. Indian ink.

No. 2. The colours are Indian ink and Prussian blue ; more or less of either as the tint varies.

No. 3. The same with a little gamboge.

No. 4. Sepia and gamboge.

No. 5. Indian ink and red lake.

No. 6. The same, and Prussian blue.

No. 7. Indian ink, Prussian blue, and gamboge, for shades in leaves.

No. 8. W. H. Edwards's rose colour, dissolved with a little hartshorn, to extract a clear pink colour ; then reduce part with water to any pale tint required. Hartshorn is always to be used upon a dry rose colour, but not mixed up, unless a deep stain is wanted.

No. 9. Rose colour and Prussian blue.

No. 10. Gamboge.

No. 11. W. H. Edwards's deep crimson, dissolved in a little hartshorn for deep shades over rose colour.

No. 12. Rose colour over yellow for stripes in tulips.

No. 13. Burnt umber, lake, and gamboge.

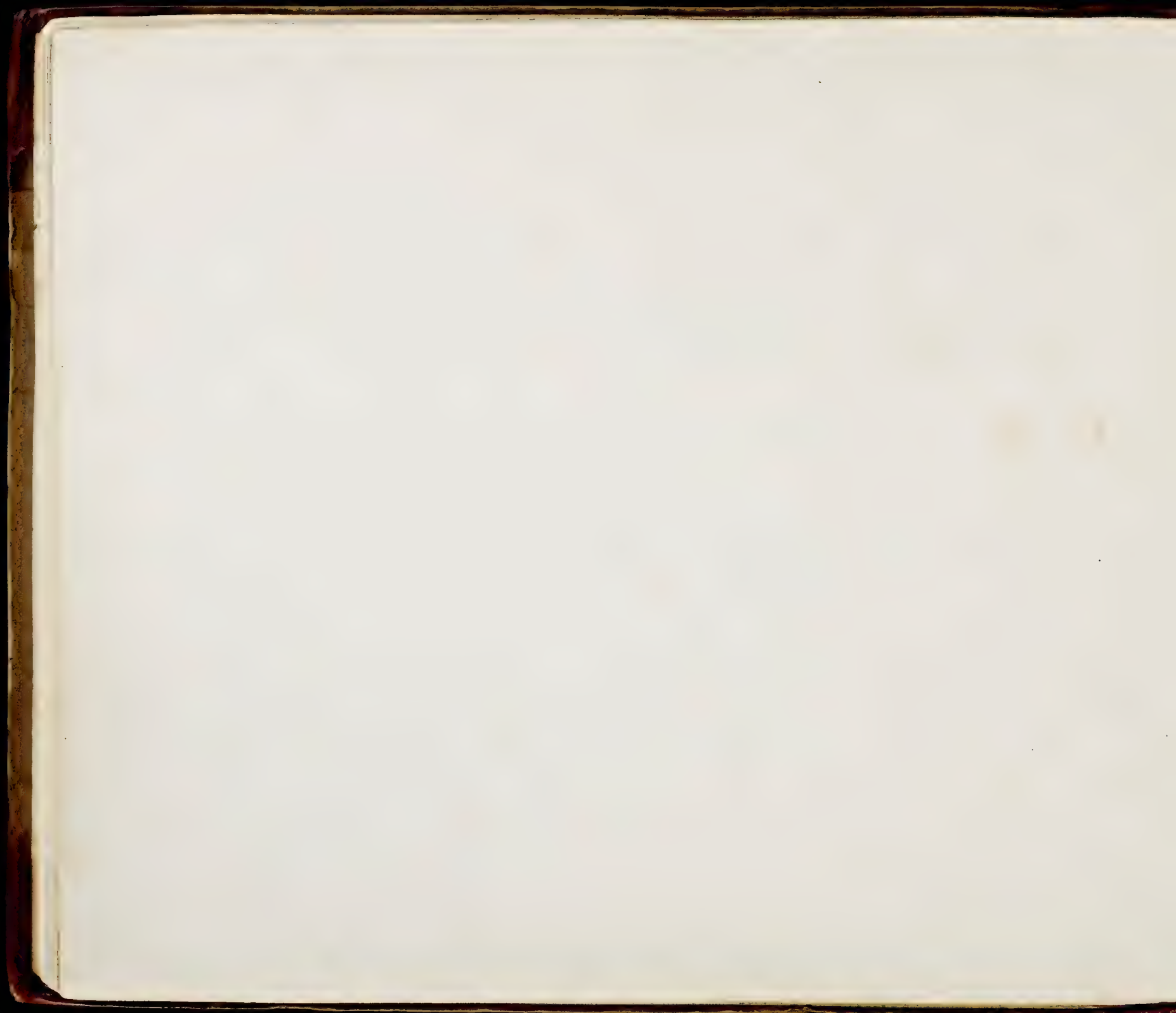
No. 14. Prussian blue and gamboge.

No. 15. Antwerp blue and gamboge.

The rose colour and crimson being solely prepared by the Author of this Work, it can be purchased from him ; and, by appointment, at the Publisher's, Vere Street, Bond Street.

The Pupil is particularly recommended to use separate hair pencils for each colour ; by which means the delicate tints will be preserved more clear and brilliant with much less trouble.

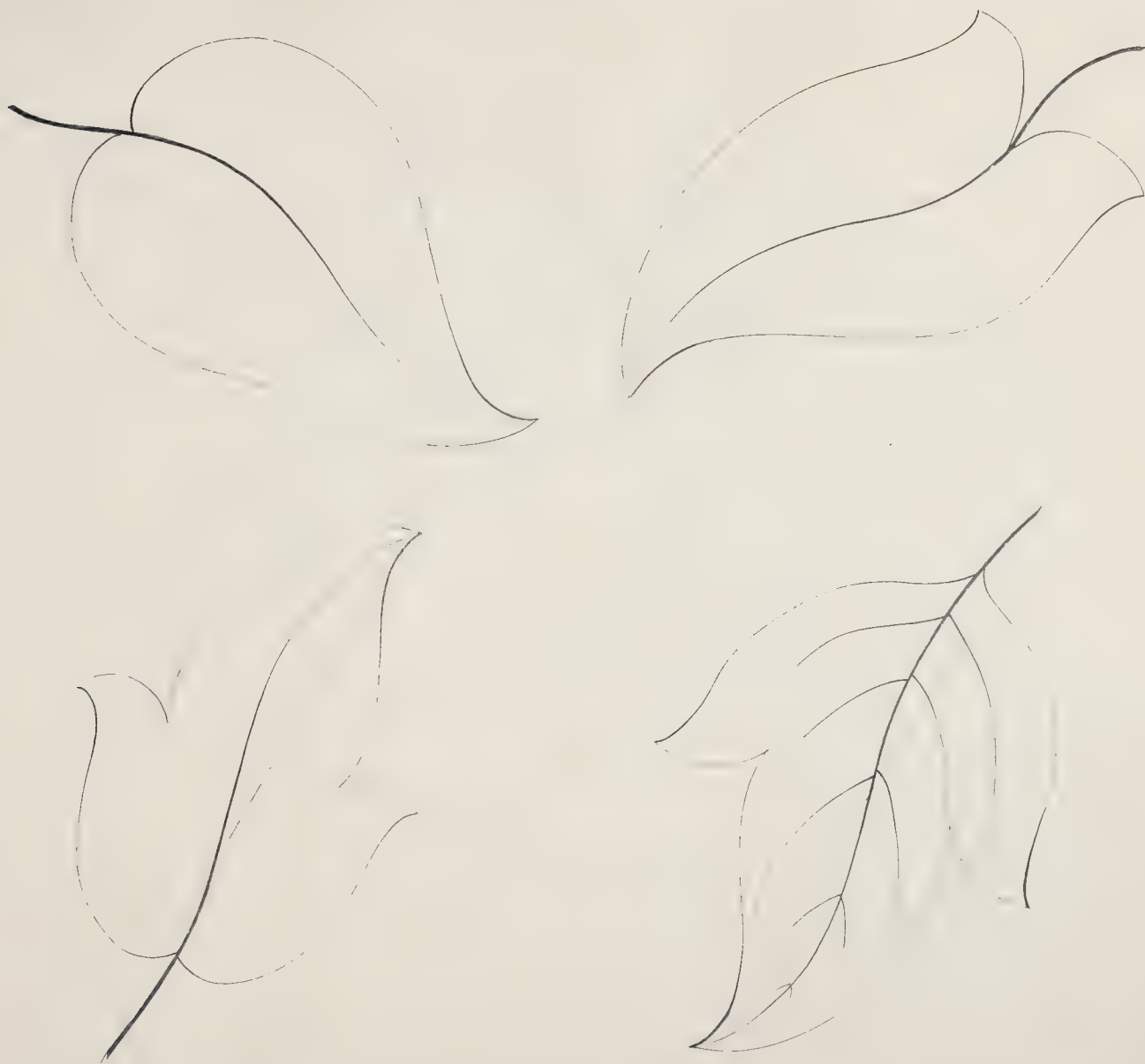
THE END.



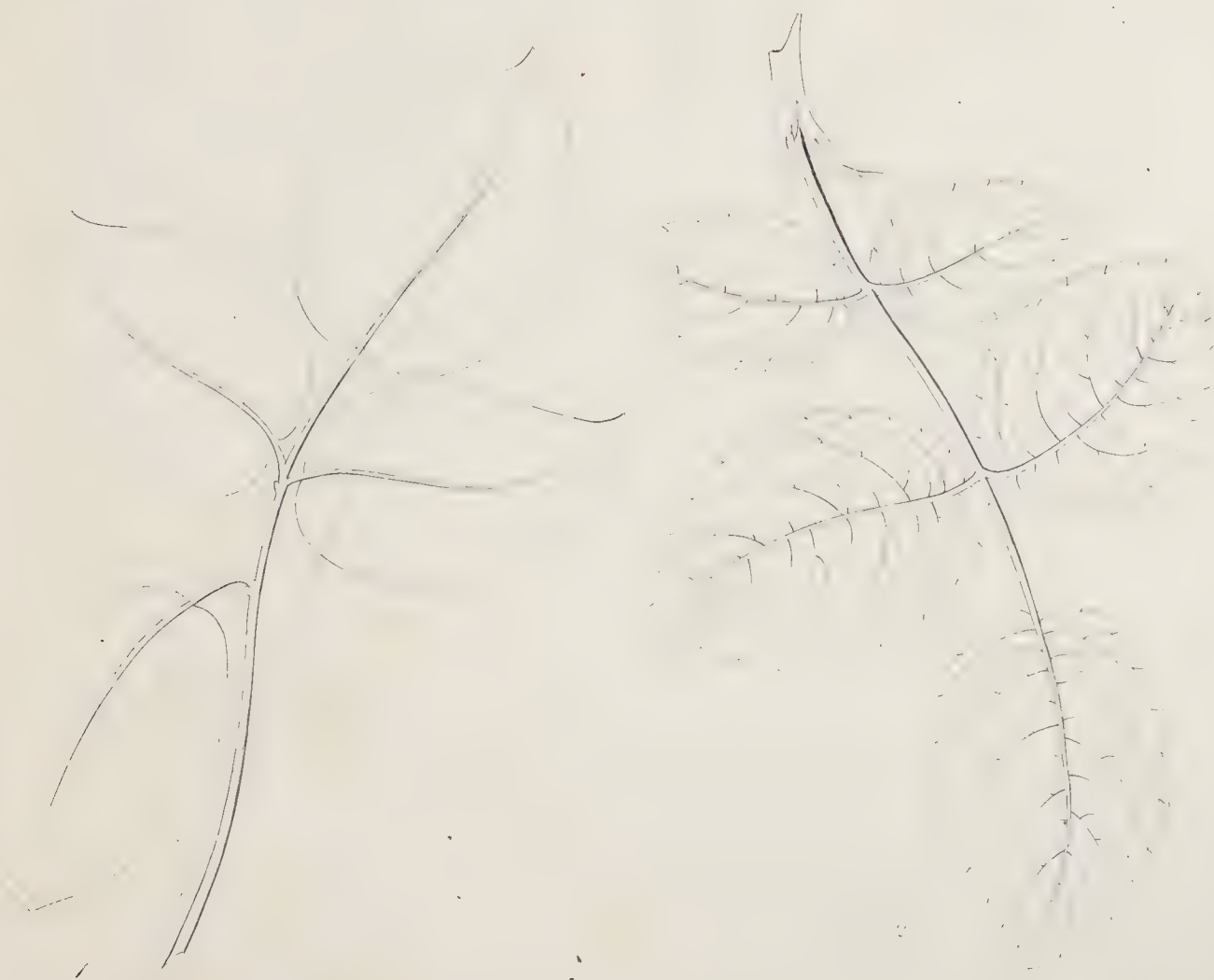




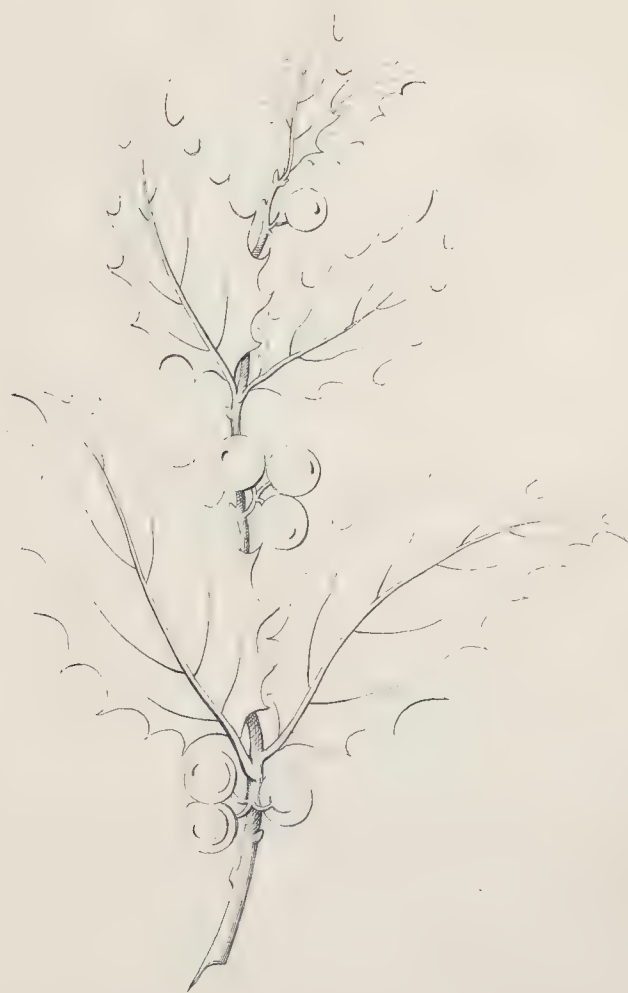
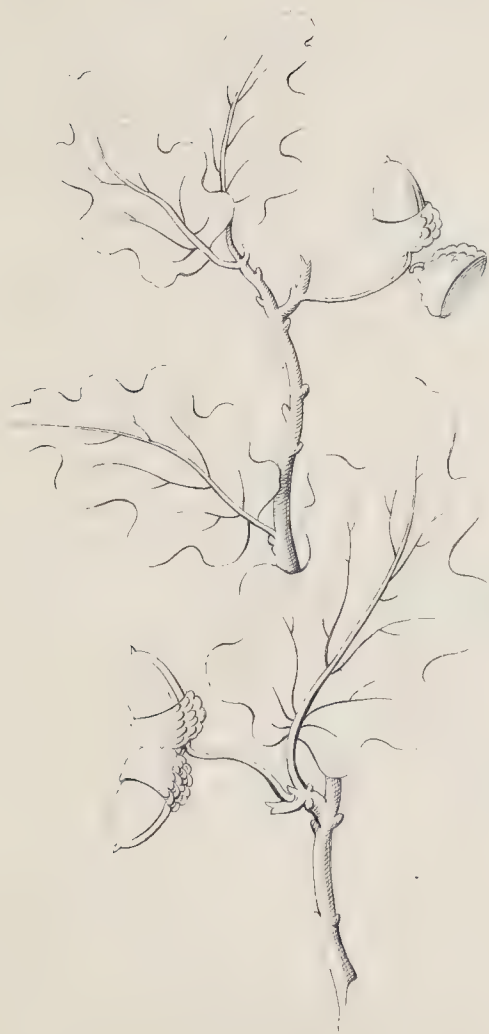












W. H. Wood Del.

Locust Published March 25th 1840 by J. Wilson, 7 Pine Street New York.





Enclaven



Silene alba

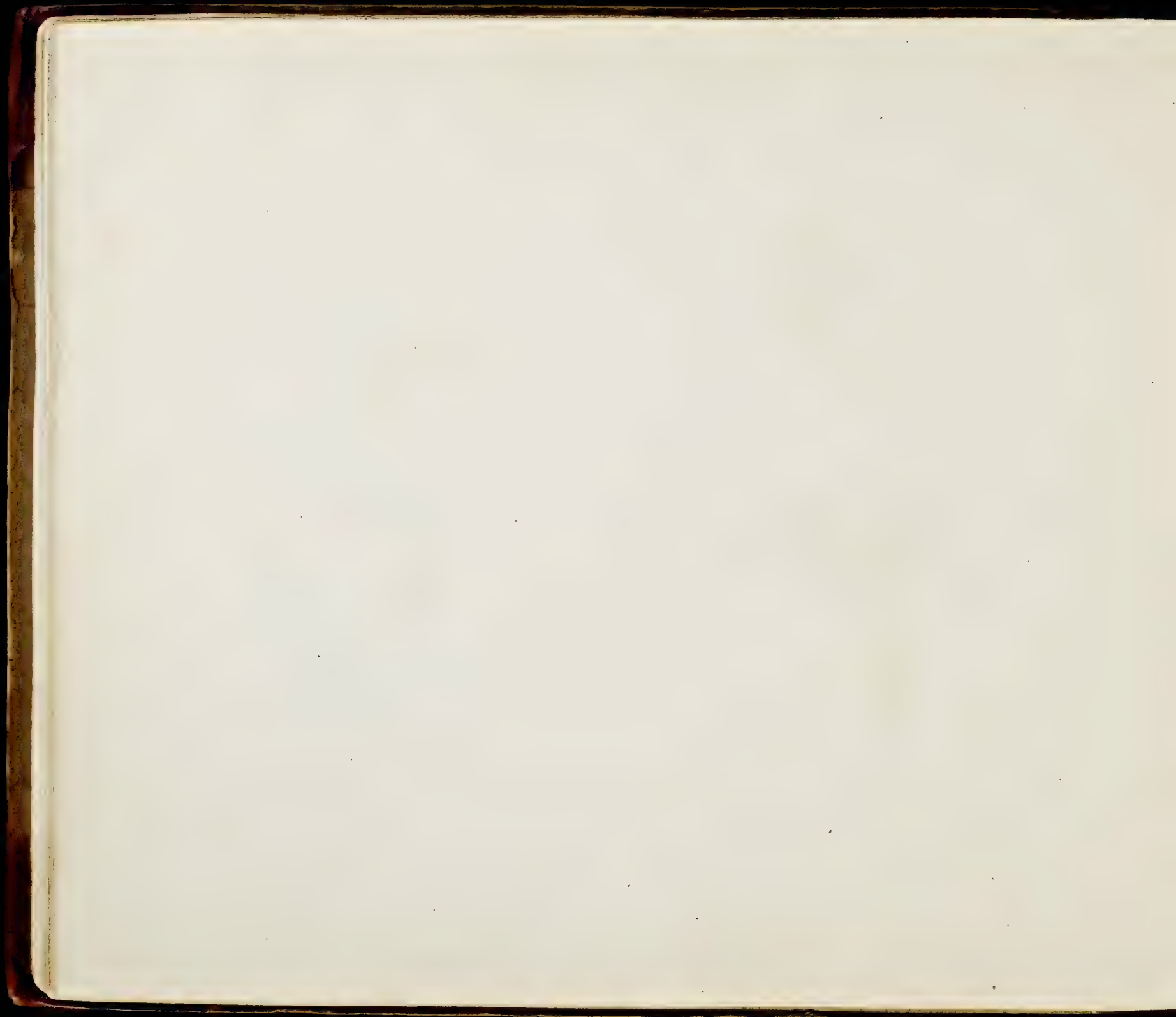




White perennans



White





Tulip



Ranunculus





Rosa Mundi



Carnation

W. B. Edwards Del.





Calceolaria



Calceolaria





Wickia pinnatifida



Wickia pinnatifida





Tulip



Thurloe





The first of the two plants is a native of the island of Java.

Ch. L. L. L.





Epilobium



Epilobium





White poppy







Tulip



Pansy



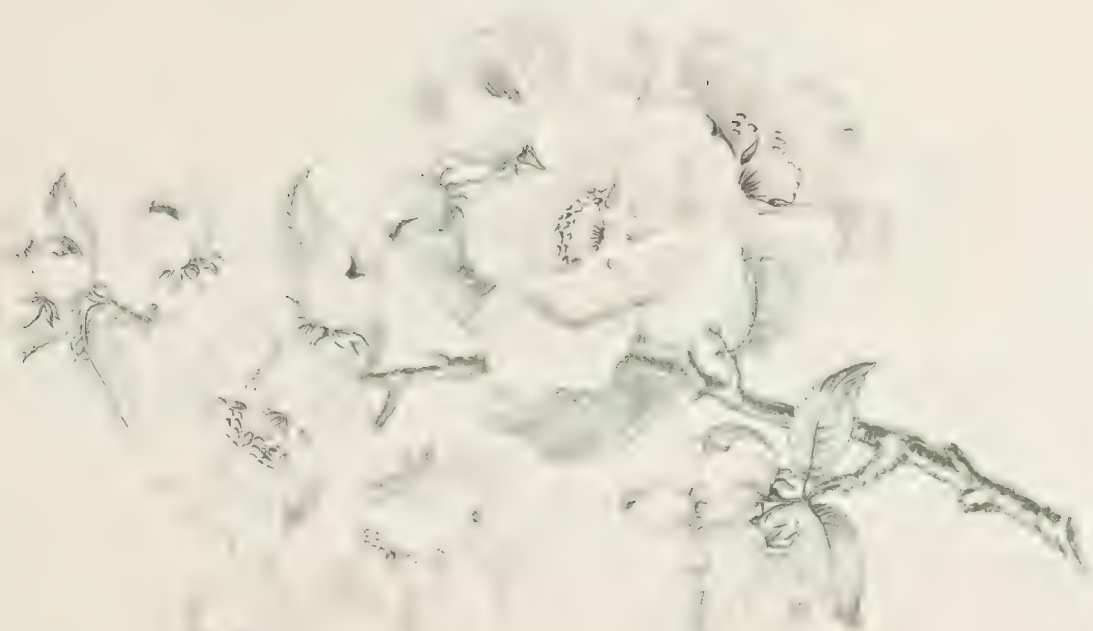


Rosa Rose



Geranium









Rosa rugosa





Rosa rugosa (L.) DC. var. *alba* (L.) DC.



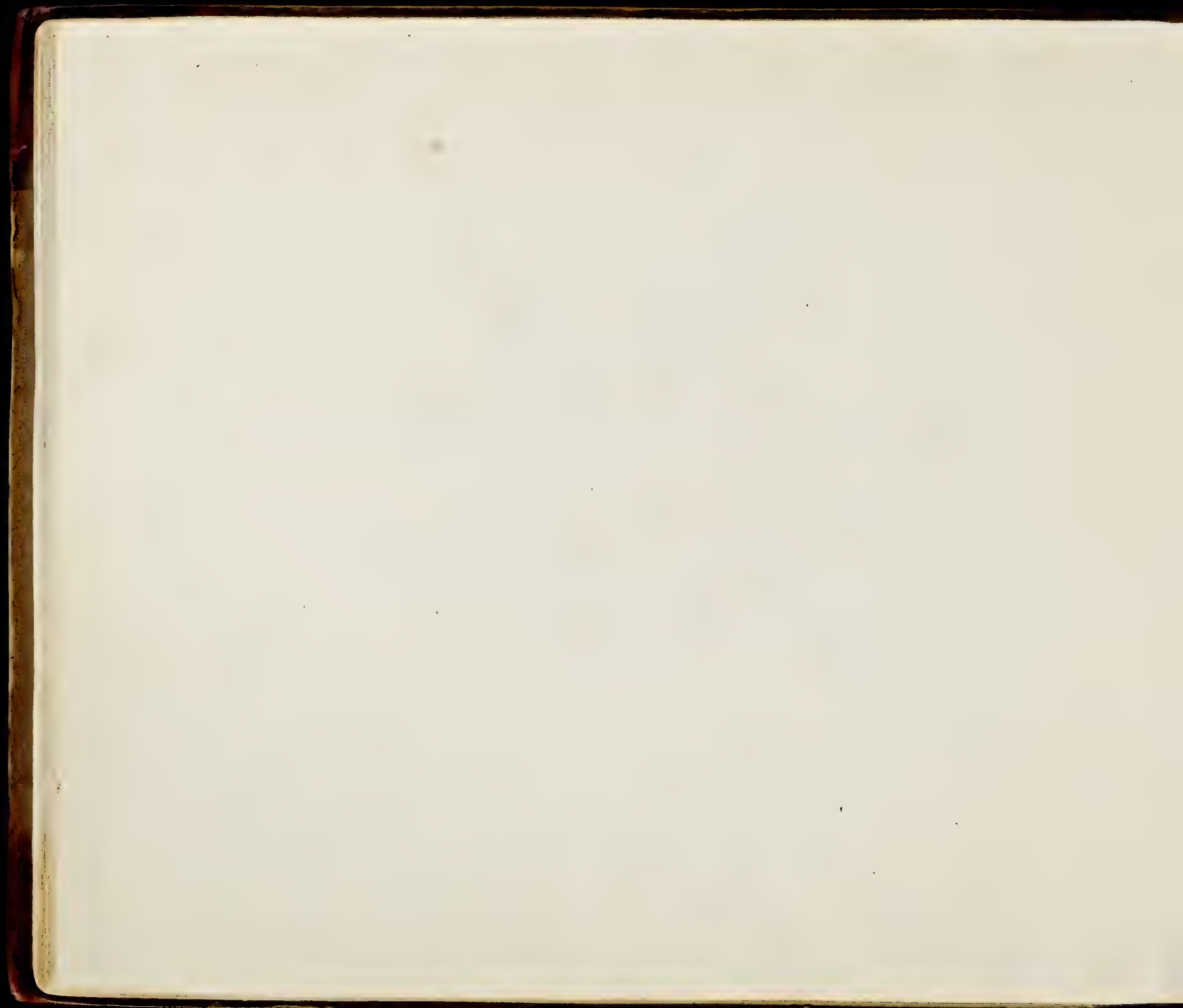


Rosa blanda





Rosa. Rose (S. 1. 1. 1.)

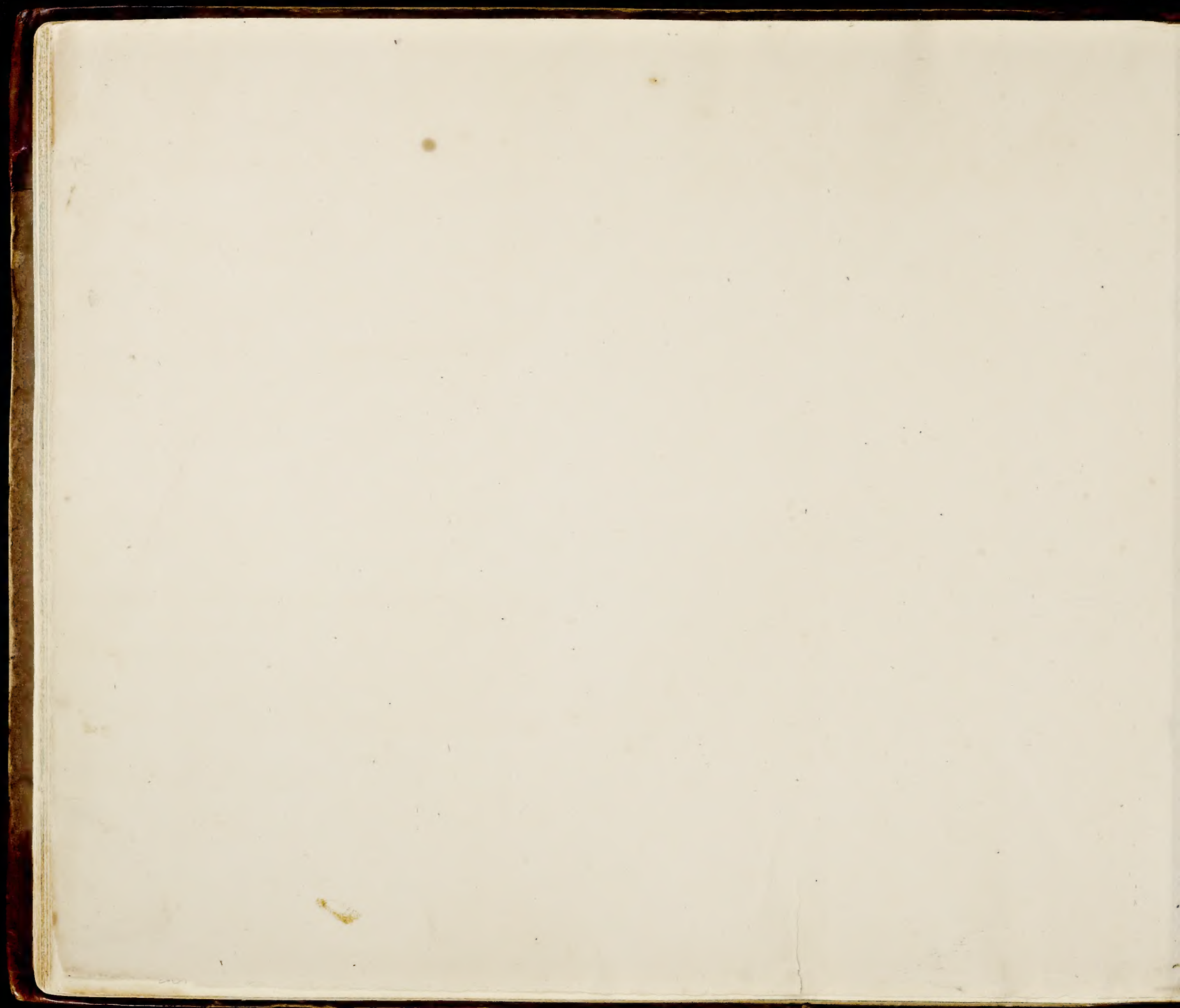




1844











Edwards, W.H.

**THE YOUNG ARTIST'S GUIDE TO
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J.Watson. London, 1820 Contemporary brown boards with gilt-titled red morocco label on front, later calf spine and corners. Oblong quarto. 11pp + 23 engraved plates of which 17 are hand colored. (7 plates are fully hand-colored, 10 tinted, rest plain.) First Edition. Binding tight, soiled, worn, and with moderate edge-wear. Contents with front hinge cracked but holding firm, some spotting to front endpapers, occasional small spots/smudges to text and plates. Very scarce.